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À Madame Ida GODEBSKA



# Siete Canciones populares Españolas

*Sept Chansons Populaires Espagnoles*

de

Manuel de FALLA



*Adaptation française de M. Paul MILLIET*

1. El Paño moruno (*Le drap mauresque*) . . . . .
  2. Seguidilla murciana (*Seguidille murcienne*) . . . . .
  3. Asturiana (*Asturienne*) . . . . .
  4. Jota . . . . .
  5. Nana (*Berceuse*) . . . . .
  6. Canción (*Chanson*) . . . . .
  7. Polo . . . . .
- Le recueil complet, voix moyennes (ton original) . .
- Le même, voix élevées . . . . .

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*Manuel de Falla*  
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# Siete Canciones populares Españolas

SEPT CHANSONS POPULAIRES ESPAGNOLES

Adaptation française  
de M. PAUL MILLIET

Manuel de FALLA

## 1. EL PAÑO MORUNO

1. Le drap mauresque

*Allegretto vivace* (♩ = 72)

CANTO

PIANO

The musical score for 'El Paño Moruno' is written for voice (CANTO) and piano (PIANO). The key signature is one sharp (F#), and the time signature is 3/8. The tempo is marked 'Allegretto vivace' with a quarter note equal to 72 beats per minute. The piano part begins with a 'pp' (pianissimo) dynamic and a 'sordina sola' instruction. The vocal part enters with a whole note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with triplets and a 'poco cresc.' (poco crescendo) marking. The score includes various musical notations such as slurs, ties, and dynamic markings like 'pp' and 'poco cresc.'. The piano part is divided into systems, with the first system showing the initial accompaniment and the subsequent systems showing more complex rhythmic patterns and triplets. The score concludes with a final cadence in the piano part.



*grazioso e leggiero*

Al pa - ño fi - no, en la  
 Au drap très fin, dans la

*p* 5

tien - da, Al pa - ño fi - no, en la  
 (1) tien - da, Au drap très fin, dans la

*leggo*

tien - da, U - na man - cha le ca -  
 (1) tien - da, Si quel que tache ap - pa -

(♩ = ♩) *poco rit.* **Tempo**  
 - yó; U - na man - cha le ca - vó;  
 - rait, Si quel que tache ap - pa - rait

(♩ = ♩) **Tempo**  
*colla voce* *pp*

(1) prononcez: tiën~da, en faisant sonner la consonne "n"



Por me - nos pre - cio se  
A fai - ble prix qu'on le

*poco f*

2 Ped.

*leggo*

ven - de - Por me - nos pre - cio se ven - de, Por -  
ven - de! A fai - ble prix qu'on le Il

*poco rit.*

que per - dió su va - lor. Por que per -  
a per - du sa va - leur Il a per - per -

*colla voce*



- dió su va - lor  
 - du sa va - leur!

**a Tempo**

*pp*  
sordina sola

*mf*

A - - - - -

*p*  
legg<sup>o</sup>

3

3

3

3

3

3

- y!  
- y!

senza rit.

*pp*

2 Ped.



## 2. SEGUIDILLA MURCIANA

## 2. Seguidille murcienne

Allegro spiritoso (♩. = 60)

*f con grazia*

CANTO

Cualquie - ra que el te -  
Que ce - lui qui pos -

PIANO

*f > p*  
Ped.

- ja - - - do  
- sè - - - de

Ten - ga de vi -  
Un toit de ver -

cresc. -

- molto -

- drio.  
- re

*ff*

sordina sola



Ten - ga de vi - drio, Cualque - ra que el te -  
 Un toit de ver - re, Que ce - lui qui pos -

*poco cresc.*

*Red.*

*p subito*

- ja - do Ten - ga de vi - drio, No de - be ti - rar  
 - se - de Un toit de ver - re; Ne jet - te pas de

*mf* *pp*

*3*

*2 Red.*

pie - dras Al del ve - ci -  
 pier - res A son voi - sin

- no.

*sordina sola*



*più sonoro*

Ar - rie - ros se -  
Mu - le - tiers som -

*cresc.*

mos; Pue - de que en el ca - mi - no Pue - de que en el ca -  
mes, Et sur la mê - me rou - te, Et sur la mê - me

*p* *cresc. molto* *f* *pp*

*poco rit.* *a Tempo*

mi - no Nos en - con - tre -  
rou - te On se ren - con -

*colla voce* *a Tempo*

*mf* *p*

*f* *sordina sola*

mos!  
tre!



*(come prima)*

Por tu mu-chain - cons - tan -  
 Pour ta grande in - cons - tan -

*cresc.*

- cia      Yo - te com - pa - ro  
 - ce,      Je te com - pa - re

*molto*      *ff*      *p*

*sordina sola*

Yo te com - pa - ro      Por tu mucha in - cons - tan - cia yo te com -  
 Je te com - pa - re,      Pour ta grande in - cons - tan - ce, je te com -

*poco cresc.*



*p subito*

pa - ro Con pe - se - ta que co -  
 - pa - re Aux pe - se - tas qui pas -

*mf* *pp*

*3*

*Red.*

- rre De ma - no en ma - no;  
 - sent De l'un à l'au - tre

*sordina sola*

*più sonoro*

*cresc.*

Que al fin se se - bo - rra, Y cre - yén - do - la  
 Et qui se ray. ent, A - lors les croy - ant

*3* *3*

*p* *cresc.*

*Red.*



fal - sa Y cre - yèn - do - la fal -  
faus - ses, A - lors les croyant faus -

*molto* *f* *pp*

*poco rit.* *a Tempo*  
sa Na - die la to - ma!  
ses Tous les re - fu - sent!

*colla voce* *a Tempo*  
*mf* *p*  
*f* *sordina sola*

*f*

Na - die la to - ma!  
Tous les re - fu - sent!

*senza rit.*  
*cresc.* *ff*



## 3. ASTURIANA

## 3. Asturienne

Andante tranquillo (♩ = 66)

PIANO

*pp**dolce espr.**(appena rit.)**dolce espr.*

Tempo

Por  
Cherver  
chant*pp*2<sup>da</sup>. *sempre*si  
quime  
mecon  
conso  
sola  
le2<sup>da</sup>.



- ba, -  
ra, -

A - rri -  
Je m'ap -

me - me à un pi - no ver -  
pro - chai d'un pin très -

- de vert. Pour ver si me  
vert. voir s'il me

perdendosi

con - so - la - ba,  
con - so - le - rait!

(appena rit.)

*pp*

*Red.*

*Red.*

*p*



Tempo

*pp*

Por Me ver vo - - -

- me llo - - - rar llo - - - ra -  
- yant pleu - - - rer, il - - - pleu - - -

- ba. - - - Yel pi -  
- ra! Et comme

*pp*

- no, co - mo e - - ra ver -  
il é - - tait vert ce - -



*poco rit.*

- de, *pin,* Por ver - me llo - rar, llo - ra -  
*Me vo - yant* *pleu - rer, il - pleu -*

*colla voce*

*perdendosi*

*pp*

*a Tempo*

- ba!  
- ra!

*a Tempo*

*dolcissimo*

*(appena rit.)*

*Tempo*

*pp morendo (poco rit.)*



## 4. JOTA

## 4. Jota

Allegro vivo (♩. = 92)

PIANO

*pp* 3*stacc. sempre**cresc.*



3 *f* *cresc.*

Poco meno vivo che (♩ = 96) *f*

*poco rit.*

Di - cen que no nos que -  
Nul ne croit à notre a -

*p* *f*

- re - mos  
- mour

Di - cen que no nos que -  
Nul ne croit à notre a -

*mf* 9 *f* *p*

- re - mos  
- mour

Por - que no nos ven ha -  
Par - ce que nous le tai -

*mf* 9 *f* *p*



*dolce*

- blar;  
sons;

A tu co-ra-çón y al  
Mais à ton âme, à la

*pochissimo più mosso*

*mf* *f* *pp*

*cresc.*

mí - o Se lo pue - den pre - gun -  
mien - ne Ils le peu - vent de - man -

*poco f*

*più sonoro*

- tar.  
- der

Di - cen que no nos que -  
Nul ne croit à notre a -

*poco rit.*

- re - mos  
- mour

Por - que no nos ven ha -  
Par - ce que nous le tai -

*perdendosi colla voce*



I<sup>o</sup> Tempo (Allegro vivo)

blar  
sones

I<sup>o</sup> Tempo (Allegro vivo)

*pp*

*sempre simile*

*pp*

*p marc.*

3

3

*poco cresc.*

*pp.*

*mf*

3

3

3

3

*stacc. sempre*

3

3

3

3

3

*cresc.*

*mf*

*f*

*cresc. sempre*

3

3

3

3



*Come prima f*

*poco rit.*

*Tempo Come prima*

*f*

*mf*

*f*

*marc.*

*mf*

*f*

*marc.*

*mf*

*f*

*marc.*

*mf*

*f*

*marc.*

*mf*

Ya me des - pi - do de  
Il me faut quit - ter dé .

tí, - ja

Ya me des - pi - do de  
Il me faut quit - ter dé .

tí, - ja

De tu casay tu ven -  
Ta se - nêtre et ta mai -

- ta - na

Y aun - que no quie - ra tu  
Que le veuille ou non ta



*poco affrett.* *breve* *a Tempo, ma poco mosso dolce*

ma - dre, A - diós, ni - na, has - ta  
mè - re; A - diéu; à de - main;

*poco affrett.* *breve*

*f* *dim.* *pp*

ma - ña - na. A - diós,  
ma ni - ña. A - diéu;

*più sonoro*

*sempre pp*

niña, hasta ma - ña - na Ya me  
à demain ma ni - ña Il me

*legg?*

*rit.* **I<sup>o</sup> Tempo**

'des - pi - do de tí  
faut par - tir dé - jà

*poco* **I<sup>o</sup> Tempo (Allegro vivo)** *3*

*pp*



First system of musical notation, measures 1-5. Treble and bass staves with triplets and chords.

Second system of musical notation, measures 6-10. Treble and bass staves with triplets and chords. The word *una corda* is written below the bass staff in measure 6.

Third system of musical notation, measures 11-15. Treble and bass staves with triplets and chords. The dynamic *ppp* is written above the bass staff in measure 13.

Fourth system of musical notation, measures 16-17. Treble staff with rests. Bass staff with notes. The dynamic *pp lontano* is written above the bass staff in measure 17.

Fifth system of musical notation, measures 18-22. Treble and bass staves with triplets and chords. The tempo *Tranquillo* (♩ = 76) is written above the bass staff in measure 20. The dynamic *perdendosi* is written above the bass staff in measure 19, and *poco rit.* is written above the bass staff in measure 21.

Sixth system of musical notation, measures 23-27. Treble and bass staves with triplets and chords. The lyrics *no quie-ra tu ma dre...* and *veille ou non ta mè re...* are written below the treble staff. The dynamic *pp* is written below the bass staff in measure 23, and *rit. molto* is written above the bass staff in measure 25. The dynamic *ppp* is written below the bass staff in measure 26. The tempo *rit. molto* is written above the bass staff in measure 25.



## 5. NANA

(BERCEUSE)

CANTO

*mormorato*

3 3

Duér-me - te, ni - ño,  
Dor-mez bien ni - ña,

Calmo e sostenuto (♩ = 42)

PIANO

*pp*

2<sup>da</sup>

3

duer - me, —  
dor - mez, —

Duer - me, mi al - ma, —  
Dor - mez, mon â - me —

3 3 3 3

Duér-me - te, lu-ce - ri - to — De la ma -  
Dor-mez bien, belle é - toi - le — Du clair ma -

- ña - na. -  
 - tin -

Na - ni - tá, na - na, -  
 Na - ni - ta, na - na, -

Na - ni - ta,  
 Na - ni - ta,

*poco cresc.* - - - ma sempre - - -

na - na, -  
 na - na, -

Duér - me - te, lu - ce - ri - to  
 Dor - mes bien, belle é - toi - le

*mf* *dim. - - - gradualmente* - - -

- De la ma - ña - na.  
 - Du clair ma - tin -

*poco rit.*  
*ppp*



## 6. CANCIÓN

## 6. Chanson

CANTO

PIANO

*Allegretto* (♩ = 63)

*p*

*con grazia*

Por trai do-res, tus o-jos, Voy á en-te-  
 Tes yeux, comme ils sont traí-tres! Qu'on les en-

*pochiss<sup>o</sup> rit.*

**Tempo**

rrar - los; — Por trai do-res, tus  
 - ter - re! — Tes yeux, comme ils sont

*colla voce*

*mf*

*p*

*Come prima*

o - jos, Voy á en - te - rrar - los;  
 traî - tres, Qu'on les en - ter - re!

No sa - bes lo que cues - ta, "Del ai - re"  
 Sais - tu ce qu'il en cou - te, "Del ai - re"  
*dolce marc.*

Ni - ña, el mi - rar - los. "Ma - dre, á la o - ri - lla"  
 De les re - gar - der? "Ma - dre, a la o - ri - llo"

**a Tempo***brève poco rit.*

Ni - ña, el mi - rar - los. "Ma - dre"  
 De les re - gar - der? "Ma - dre"



a Tempo

a Tempo

*pp**senza rit.*

que - res,  
pour moi,

Ya me has  
Mais tu

que -  
fus

ri -  
mien.

do...  
ne...

Di - cen  
Tu n'as

que no me  
plus d'a - mour

que - res,  
pour moi,

Ya me has  
Mais tu fus

- ri - do... Vá - ya - se lo ga -  
mien - ne... Mon gain d'au - tre - fois

- na - do "Del ai - re" Por lo per - di - do.  
vaut plus "Del ai - re" Que ce que je perds.  
dolce marc.

*poco rit. (gradualmente)* "Madre, á la o - ri - lla" Por lo per - di - do. "Ma - dre"  
"Madre, a la o - ri - lla" Que ce que je perds. "Ma - dre"  
*poco rit. (gradualmente)* **Tempo**

*poco rit.*  
*pp*



## 7. POLO

## 7. Polo

**Vivo** (♩. = 80)

PIANO

Musical score for "The Rose Tree" in 3/8 time. The score is written for piano and includes a double bass line. The melody is in the right hand, and the bass line is in the left hand. The piece is marked *f marc. 3* (forte, marcato, 3/8). The melody consists of a series of eighth notes and quarter notes, with a final measure containing a triplet of eighth notes. The bass line consists of a series of quarter notes and eighth notes, with a final measure containing a triplet of eighth notes. The score is divided into four measures, with a repeat sign at the end.

[illegible]

Musical score for "L'Espresso" by Franz Liszt. The score is in 2/4 time and consists of two systems. The first system shows a vocal line with lyrics "y! y!" and a piano accompaniment. The second system continues the piano accompaniment with dynamic markings "f" and "p". The score is labeled "Ed. come prima" at the bottom.

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a forte (*f*) dynamic. The upper staff features a melody with eighth and sixteenth notes, including triplets marked with a '3'. The lower staff provides a bass line with eighth notes and rests. The system concludes with a piano (*p*) dynamic marking and a final chord in the upper staff.

First system of piano accompaniment. The right hand features a melodic line with triplets and fingerings (1 2, 2 1 2, 1 2, 2 1 2). The left hand provides a harmonic accompaniment with triplets and fingerings (2, 2). Dynamics include *f* and *p*. Accents and slurs are present.

Second system of piano accompaniment. The right hand continues the melodic line with triplets and fingerings (2 1 2). The left hand has a more active role with triplets and fingerings (2, 2). Dynamics include *f* and *p*. Accents and slurs are present.

Third system of piano accompaniment. The right hand features a melodic line with triplets and fingerings (2 1 2). The left hand provides a harmonic accompaniment with triplets and fingerings (2, 2). Dynamics include *f* and *p*. Accents and slurs are present.

Fourth system of piano accompaniment and vocal entry. The vocal line enters with the lyrics "con fuoco" and "Guar-do u - Dans mon". The piano accompaniment continues with triplets and fingerings (2 1 2). Dynamics include *f* and *p*. Accents and slurs are present.

Fifth system of piano accompaniment and vocal entry. The vocal line continues with the lyrics "na", "cœur", "sciolto", and "A". The piano accompaniment features a complex rhythmic pattern with triplets and fingerings (4 1, 3, 3, 3). Dynamics include *f* and *p*. Accents and slurs are present.

*Ped. (senza sord.)*



- y!"  
y!"

Guar - do u na  
Dans mon cœur  
più sonoro

"A -  
"A -

- y!"  
- y!"

Guardo u na pena en mi pe - cho  
Je garde u ne peine a mè re

*p*

Guardo u na pena en mi pe - cho  
Je garde u ne peine a mè re

"A -  
"A -

*cresc. molto* *corto* *a Tempo*

- y!" Que á na die se la di - ré!  
- y!" A nul je ne la di - rail!

*cresc.* *a Tempo*

*f* (*colla voce*) *f* *p*

*Ed. \**

Musical score for piano and voice. The score consists of five systems of staves. The piano part is written for grand staff (treble and bass clef), and the voice part is written for a single staff. The lyrics are in Italian.

**System 1:** Piano introduction with *f* (forte) and *p* (piano) dynamics. The voice part enters with a melodic line.

**System 2:** Piano continues with *f* and *p* dynamics. The voice part continues with the melody.

**System 3:** Piano continues with *f* and *p* dynamics. The voice part continues with the melody.

**System 4:** Piano continues with *f* and *p* dynamics. The voice part continues with the melody.

**System 5:** Piano continues with *f* and *p* dynamics. The voice part continues with the melody.

**Lyrics:**
  
 Mal - ha - ya el a - mor, mal -
   
 Mau - dit - soit l'a - mour! mau -

**Performance Instructions:**
  
*sciolto* (loose)
   
*W. senza sord.* (without mutes)
   
*cresc.* (crescendo)



*meno f ma intenso*

*f* *ha - dit! ya!* "A - "A -

*f* *p*

*cresc.* *f* *f pesante*

*y!" y!"* *Y quien Et qui*

*cresc.* *mf* *f colla voce*

*a Tempo, ma più mosso*

*f* *me lo dió á en - ten - der! me l'a fait com - pren - dre!*

*a Tempo, ma più mosso*

*f* *3*

*f* *3* *"A - y!" "A - y!"*

*cresc.* *molto* *ff*

*8ª bassa...*





# Œuvres de Manuel de Falla

## **LA VIE BRÈVE (La Vida Breve),**

Drame lyrique en 2 actes et 4 tableaux, Poème de Carlos Fernandez-Shaw, adaptation française de Paul Millet.

Partition Chant et Piano (texte espagnol, français et allemand).

Livret (texte français).

Air de Salud (texte espagnol et français).

Deux Danses Espagnoles p' Piano seul.

Les mêmes pour Piano à 4 mains.

Les mêmes pour grand et petit orchestre.

Fragment Symphonique p' grand orchestre (en location).

Première Danse Espagnole, transcrite pour violon et piano par Fritz Kreisler, et pour violoncelle et piano par Maurice Gendron.

Matériel d'orchestre complet (en location).

## **SEPT CHANSONS POPULAIRES ESPAGNOLES,**

Version française de Paul Milliet.

Recueil complet, ton original.

Voix moyennes (Paroles espagnoles et françaises).

Le même, voix élevées. — —

Séparément :

1° *Seguidilla murciana*

2° *El paño moruno*

3° *Asturiana*

4° *Jota*

5° *Nana* (Berceuse)

6° *Canción*

7° *Polo*

Transcription pour Violon et Piano par Paul Kochanski, partie de piano arrangée par l'Auteur, intitulée : "Suite Populaire Espagnole".

La même, transcrite pour Violoncelle et Piano par Maurice Maréchal.

Transcription pour piano seul par Ernesto Halffter.

Accompagnement d'orchestre par Ernesto Halffter. (en location).

Jota, pour Violon et piano.

Jota, pour Violoncelle et piano.

## **NUITS DANS LES JARDINS D'ESPAGNE,**

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